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covering some 115 pages, consists of exercises and problems for the student, classified according to chapter, and numbering almost seven hundred.

Just what "the critical period" is the reader may have difficulty in deciding, since it is nowhere specifically stated. From the references to education in the home and by governesses, the phrase seems to refer to the period of childhood up to adolescence, or perhaps only to the first half of that period. In discussing *group education* Professor O'Shea properly emphasizes the influence exerted by the group upon its members, the significance and value of leadership, play, rivalry, and competition, as well as of group loyalty. *The problems of training* cover a wide variety of topics among which is that of the qualifications of a successful trainer and teacher.

*Imitation*, which bulks so large in many treatises on social psychology and education, is left to the last and occupies a relatively small place in the book. On the other hand, such topics as corporal punishment, which at least is not peculiarly a matter of social education, are given considerable attention.

On the whole the book is well written and extremely suggestive, containing much of great value to teachers and parents as well as to students of education. Every chapter gives evidence of extensive and accurate observation of child life, keen psychological analysis of child activities, and, what is more unusual, sympathetic insight. The shortcomings on the other hand, are largely those of the subject, due to its newness and to the lack of agreement among students as to the proper limits of the field. *Social Development and Education* is undoubtedly the best book that has yet appeared in its field, at least in English, and, whether better books appear later or not, it will possess a permanent value on account of its psychological analysis and its practical and sane discussions of the problems of social education.

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*English Composition in Theory and Practice.* By HENRY SEIDEL CANBY, FREDERICK ERASTUS PIERCE, HENRY NOBLE MACCRACKEN, ALFRED ARUNDEL MAY, AND THOMAS GODDARD WRIGHT. New York: Macmillan, 1909. Pp. xii+404. \$1.25.

*Study Book in English Literature.* By E. R. HOOKER. Boston: D. C. Heath & Co., 1910. Pp. xxvi+324. \$1.00.

*Theme-Book in English Composition.* By ALFRED M. HITCHCOCK. New York: Henry Holt & Co., 1910. Pp. xii+119. \$0.50.

*Selections from the Poems and Plays of Robert Browning.* By MYRA REYNOLDS. Chicago: Scott, Foresman & Co., 1909. Pp. 425. \$0.40.

One of the interesting problems concerning English composition is coming to be the differentiation between high-school and college courses. The new book from the Sheffield Scientific School is an excellent illustration of the present uncertainty in this regard. Published without assignment, in title, preface, or introduction, to any kind of school, it is presumably intended for college work. Yet the material is almost entirely that which is useful in the

years preceding, and the brief and simple exposition is within the comprehension of everyone.

The plan of the book, especially since the authors claim originality for little else, is significant. After an introduction in which the fundamental importance of "straight thinking" is pointed out, Part I consistently is a full treatment of exposition, occupying nearly half the book. The whole composition, the paragraph, the sentence, and the word are taken up in order, the treatment of the first three consisting principally of a discussion of the requirements of unity, coherence, and emphasis in each case. Part II takes up argumentation, with excellent instruction in the writing of briefs. Parts III and IV deal with description and narrative. There are also eight short, practical appendices, one of which gives exercises in sentence structure. The most striking feature of the book is probably the remarkable collection of examples, both finely illustrative and of great interest in themselves, which compose the greater part of the volume. The style, in general effective, is what the authors might presumably call up to date—conversational to the point of carelessness, sometimes extending to statements which might well be more exact. "The reader's time is money and must not be wasted"; "Unity consists merely in 'sticking to your subject,' in having one thing to say and saying it without rambling over all creation"; "Coherence means merely taking things up in a clear order; or, to use the words of the proverb, *not* putting your cart before your horse."

In spite of its merits, the book is somewhat unfitted for high-school use by its sharp separation of the four kinds of composition, and perhaps by the comparative difficulty of some of the illustrations. For older students, the limitation of doctrine to the fundamental principles, the logical, sound arrangement, the clear and brief exposition, and the mass of excellent illustration should make this a most successful textbook.

It is possible even yet, apparently, to write a new kind of book for use in the teaching of English. The *Study Book in English Literature* is fairly described by its title. It is a "comprehensive outline of work frankly based on the inductive method." Excluding all history of literature and criticism, it gives "assignments of reading, bibliographies, topics for study, and lists of essay subjects," all of which, as truthfully related in the preface, require great labor of the teacher who himself prepares them. There are also notes for the teacher, full chronological tables for different centuries, and a "literary map." The time covered extends from Chaucer to the end of the Romantic period.

One can but admire the industry, ingenuity, and scholarship displayed in the volume. The mass of reading contained in and directed by it is enormous, and the quality sometimes very difficult; certainly anyone who has completed the study outlined by this "study book" must have all his vessels brimming full. The thought of the high-school boy in such a situation is one which is likely to inspire in his teacher an unseemly mirth. Further light on the relation of the book to high-school work may be shed by two or three theme-subjects, taken at random: "Write a letter from Wootten to Scudamore, introducing Milton, and describing his character and attainments"; "An imitation of the style of Johnson," on—among other subjects—criticism, or style. This in spite of the fact that the book is intended for high schools, private schools, and normal schools, as well as colleges, and for individual students. It is to be feared that even in the

university the composition teachers of today will not take up enthusiastically Mr. Hooker's idea of theme-subjects. With all subtractions made, however, the remainder is a book which is invaluable. The work is so full in its information, so ingenious and suggestive in its questions, so sound in its application of the inductive method, that it can hardly fail to assist the teacher greatly, and may well take his place for the student who must work alone. It is only necessary to make the selection which the author no doubt intends, and indeed even suggests, to prove the volume of the greatest value.

The youngest member of the family of Hitchcock composition books shows how far we have come in the teaching of the subject. It consists of 105 exercises in oral and written composition, arranged in twelve groups, with brief and simple directions before each group, and an appendix of practical precepts at the close of the volume. Some teachers may feel that since the body of information now considered valuable is so small it might well be given more completely and systematically in connection with the exercises, and so do away with any other textbook. Others may question the wisdom of putting the exercises under the titles of the various forms of prose. It is to be noted, too, that the book, somewhat after the method of the French schools, treats the work in composition frankly as exercises, in which the pupil's enthusiasm is to be inspired largely by his desire to possess a certain ability at a more or less remote period. But this method is an immense gain over the past, it has produced excellent results, and since it is based on truth it can never be entirely abandoned. As to the classification, the author urges the use of all forms of composition in each year. The simple directness of attack and the wealth of interesting material are admirable.

Even with full allowance for the different amounts of teaching experience and of personal courage among editors, selections from Browning for high-school use cannot vary very greatly. In this respect the Browning volume of the Lake English Classics is distinguished principally by the inclusion of the entire play of *Pippa Passes*. The introduction has the charm one would expect, and the life of Browning there given can hardly fail to turn the pupil toward the poems with a strong and impelling interest.

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*A History of the Teaching of Elementary Geometry.* By ALVA WALKER STAMPER. (Columbia University Contributions to Education. Teachers College Series, No. 23.) New York: Columbia University, 1909. Pp. x+163. \$1.50.

This very timely book discusses present-day problems in the teaching of elementary geometry in the light obtained from a history of the teaching of that subject.

Assuming, first, that the way in which the subject-matter of geometry has been developed by the race offers valuable suggestions as to the way it should be taught to the growing mind, and, second, that the present practice and past experience in the teaching of geometry in other countries has value for us,